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The Human Body...Every Body: BASI Pilates Certification

Megan Christine Bostwick
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The Human Body... Every Body

BASI Pilates Certification

Megan Christine Bostwick
Senior Thesis 2009

Megan Bostwick

Body and Mind in Harmony

Understanding the connection between body and mind, and how the two work to develop movement, are two important ideas when discussing dance and performing phrase work. *A strong connection between the body and mind is important to understand movement, because this association allows for awareness of the body's structure to attain both a physical balance and emotional balance.* This balance can be both an emotional balance as well as, the obvious, physical balance. Together these three ideas of the body, mind and harmony in dance, create a solid, expansive facility to produce phrase work and allow for emotional exploration. Understanding of the physical body as well as the emotional understanding of the body allow for a person feel what they are doing and understand their physical limitations. Mabel Elsworth Todd (1937), in her book title The Thinking Body states that,

To attain conscious control of the structural balance of the human body, we must know its component parts, their relationships, and the forces acting upon and within them. We must understand its materials and their functions and behavior. Understanding the mechanical principles of weight support which apply alike to animate and inanimate structures must be a part of this knowledge. (p. 23)

Keeping complete awareness does a key component in knowing how the body fits together. Awareness is also an important aspect when dealing with factors outside of the body, such as gravity. Allowing the body to be responsive to occurrences outside of its control permits the body to be aware of the harmony both inside and outside of the body.

Dancers are asked to perform movement that the body was not meant to do. This strain that dancers put on their bodies combined with the pressure of gravity, and a person's unawareness of balance, is the perfect recipe for an injury. Injuries and carelessness come when dancers don't understand how to work with bodies and the weight that gravity adds. Gravity is a powerful force that

can be both a positive and negative addition for dancers. If a dancer doesn't know how to use gravity to their advantage and how to control gravity while dancing it can lead to serious injuries. In The Thinking Body Todd (Todd 1937) discusses how gravity and motion work both for and against one another. She writes that,

The laws of gravitation and of motion were derived through the observation of falling bodies. Through experience man has learned that unless he combines his materials in certain ways his structures will fail to meet the stresses thrown upon them by the interacting forces exerted by weights which push or pull upon them. In the human body it is the same: the postural pattern is that of many small parts moving definite distances in space, in a scheme perfectly timed, and with the exact amount of effort necessary to support the individual weights and to cover the time-space-movement. (p. 22)

The stress from gravity that is put on a person while standing erect is nowhere near the stress that is put on a dancer's body by gravity. Putting the body in a position where the bones aren't in alignment requires the muscles to take over to support the bones. It becomes easy for a person to engage, or "overwork," the wrong muscles when an awareness of the balance within their body is not present. With gravity being always present, a person is able to control how their body moves through gravity using the strength within their body. It is possible to both embrace gravity and to control gravity. Embracing gravity comes natural to almost all human beings; it is the controlling of gravity that requires much more knowledge. Understanding and being able to control gravity comes with a deep connection to the body, mind and harmony. To completely control gravity one must have a superb understanding of balance both within their body as well as how the gravity that is present is pushing and pulling on their body. The understanding of gravity and being able to control that gravity by using the body and mind is achieved through complete harmony.

A dancer's goal is to train their body to be able to perform their art for as long as possible. For a dancer, knowing how their body works with gravity and what muscles to fire when, is key to understanding their body as a whole, which will, in the end, give them a longer performing life. Having this knowledge of the body is not obtained through the outside world but rather from inside the body itself. Understanding the muscles is another key to understanding the body. In The Thinking Body (Todd 1937) discusses muscle tone and its importance by describing how the tissues and muscles work within the body.

Tissue tone is of great importance in posture and support, and the tone of our muscles moreover largely conditions our bodily endurance, since muscles do not fatigue so readily when their tone is properly maintained. The explanation seems to be that the constant slight contraction is not due to a shortening of all the fibers at once in any given part, but rather that the muscle fibers work in relays. For this reason, muscle is not being fatigued by its inherent tone. Normally, tonus to some degree is always present. (p. 31)

In life people tend to fall into a habitual way of moving. People move automatically through life and unless something of significance approaches, they tend to not pay attention to what their body is actually doing. Habitual movement can also be very present in some dancers. There is a sense of repetition in dance that can make it easier for dancers to fall into this pattern of moving. With a deeper understanding of muscle tone and where movement is initiated from comes both an active mind and body. Even subtle movements come from initiation of the muscles or tissues. To become truly in tune with one's body, one should be able to, at any moment, find the initial sensation that begins a reflex. Todd elaborates on this idea of initiation and the importance of knowing where movement comes from. When discussing the kinesthetic consciousness of human beings Todd (Todd 1937) states that,

We are unconscious of most of the small movements involved in posture and locomotion.

Usually we are not aware of the initial sensation that starts the reflex or of the movement that

completes it. This is true both of movements resulting from exteroceptive sensations and from the proprioceptive sensations. A vast number of these are habitual, that is automatic, though they may have been evident to consciousness at some period...impulses activate muscles, and muscles move bony levers in orderly fashion according to the mechanical laws of leverage. Our object should be to know more of the fundamental principles upon which these operations are based, so that we may facilitate freedom and economy of effort and motion. (p. 33).

Most dancers tend to move through this stage of the impulses and right onto the actual phrase. It is important to at least acknowledge the initiation and, if need be, spend time investigating it. A conscious understanding of the body should be of utmost importance in any dancer's life. Their body is their art and therefore time should be taken to understand and utilize all aspects of their art. Along with the body, the mind is another important aspect of movement that people tend to overlook.

Balance and rhythm complement energy and relaxation. There is a balance in rhythm as well as a rhythm within balance. At one end of the movement spectrum there is balance which is associated with dynamic stillness. At the other end of the movement spectrum there is rhythm is associated with dynamic movement. Even though balance and rhythm are at opposite sides of the movement spectrum they are intrinsic to each other. Sandi Spaulding (2005), the author of Meaningful Motion put it perfectly when she said that "balance and rhythm operate in a symbiotic duality of movement. We must have the body in movement before we can 'feel' balance; and we must have the body in a state of balance before we can experience rhythm." (pg 75) When describing body balance Spaulding states that

Body balance, by implication, always brings together two opposing directions without losing its own indigenous sensation of movement. In the case of 'relaxed-energy' and 'energetic-relaxation', a double duality is brought together into a single dynamic esthetic and primary image. Also, in 'resting up' energetically and 'resting down' weightlessly, the body is organically instructed, through direct image, to experience body balance. (pg 75)

Although body balance is applied in these ways stated by Spaulding, body balance can also be applied as either a semi-direct, indirect, or inspirational image. Although the balances within the body are, to most people, are inherent, it is important to understand how the body reacts to different images and forces put on it. Being well aware of one's whole self, allows for a strong connection between the mind, the body and spirit, which create a perfect balance throughout.

The mind goes hand in hand with the idea of knowing one's body. It requires mindful thinking to fully understand the body. Understanding the mind goes deeper than knowledge. In the book titled, T'ai Chi Ch'uan: Body and Mind in Harmony, Sophia Delza (1985) writes, "mind, the constant principle in activity, is concerned with the conduct of the body both for the body's sake, and for its own superior development." (Delza 1985 p. 161) The way of the mind is best described with reference to t'ai-chi ch'uan. In t'ai-chi the mind is thought of as tranquil power. Acting "with" the mind brings a state of awareness to both attention and appreciation of the act being performed. It is the mind that indicates that it is possible to not only improve one's facilities, but also attain a higher level of consciousness and perception. The mind directs the body to function with perfection to the physical and mental body. The mind observes and reacts; responds and directs; evaluates and leads; and initiates and experiences. The mind serves itself in the process by augmenting its own potential powers and never remaining at the same level of ability. The mind may seem to move from place to place without doing anything, but it is able to function by using clear, direct energy. It is the ever-present attention that is the prevailing element that prevents the body from acting mechanically and automatically. (Delza 1985, p. 161-162). Delza (1985) states that, "the Chinese do not separate heart and mind by individual words: their one word *hsin* for heart and mind implies that each has an effort on the other, positively or negatively, and does not act separately. For the Chinese, 'to lose the soul of the mind' is to be greatly frightened." (Delza 1985 p. 163) It is in the philosophy (Delza 1985) of t'ai-chi ch'uan that says that,

The greater power for man's development lies in the consciousness of the mind which produces heart calmness; the heart must listen to the mind; it is possible to become exceedingly sensitive to the most fleeting of emotional reactions; the mind, in 'minding all', protects the body from destroying itself emotionally and falling into a rut of unproductive habits. (p. 163).

The mind does not function on a one-track road but rather has a continuous way of sticking to the immediate of any situation. It is the mind's nature to always be ready and awake. The mind evaluates to the most minute of changes and relays that effort to the body. As the mind directs, the body follows. It is the mind that processes great depths of change and adaptation with insight to one's potentiality. (Delza 1985, p. 162-163). This idea of the body and mind go deep into Confucian thought. Confucian thought believes that one's own existence is through the body and mind. Without the body and mind nothing can be found and one's humanity can never be realized. Mencius is a Confucian philosopher that insists on the fundamental distinction between inability and unwillingness. Mencius acknowledges the differences in influences on human beings. He does however refuse to allow that the inability of learning to be human is not readily available to every member of the human community. Personal knowledge is an authentic way to genuine communication as well as to deep self-understanding. In the book titled Confucian Thought: Selfhood as Creative Transformation, Tu Wei-Ming (Wei-Ming 1996) writes that "it is the thinking (ssu) that can free us from the limitation of the small body." (Wei-Ming 1996 p.72) This is a way of thought that incorporates not only the heart and mind but also the body. It is a holistic and integrated way of learning. Mencius (Wei-Ming 1996) observes that "if we first establish the great body in us, then the small body cannot overcome it. It is simply this that makes a great person." (p. 72). The Confucian hsin, meaning heart-mind, integrates the emotive aspects of human life with other dimensions of self-development. Mencius (Wei-Ming 1996) "considers the fulfillment of the 'bodily design' the highest manifestation of self-cultivation." (p. 23). Tao, meaning the Way, is all-embracing fulfillment. The Way is never a static category and signifies something external and objective.

The Way is a process, a movement, and a dynamic unfolding of the self as a force for personal, social and cosmic transformation. Mencius says that we do not achieve humanity by simply being alive. We must cultivate ourselves so that we fully understand the human possibilities that are inherent in our nature. (Wei-Ming 1996).

It is the idea of harmony that brings the body and mind together, as well as harmony that allows for balance in movement. One form of movement that brings together mind, body and harmony is T'ai Chi Ch'uan. The effects of the body on the mind and the mind on the body are apparent in everyday life. The art of exercise goes far back into Chinese history where the mind is the dominate factor in total body development. T'ai Chi Ch'uan dates back to C.E. 1000 and

It is a style that concentrates on harmonious self-development with the philosophical as well as psychological aspects emphasized. It has as its goal the achievement of health and tranquility by means of a 'way of movement': a technique of moving slowly and continuously, without strain, through a varied sequence of contrasting Forms that create stable vitality with calmness, balanced strength with flexibility, controlled energy with awareness. (wei-Ming 1985 p. 1-2)

In T'ai Chi Ch'uan the body is divided into two sections. The upper body, the torso and head, is yin, and the lower body, the pelvis and legs, yang. Each part, the yin and yang, push and pull to find complete balance between the forces of power and lightness. It is these two complete opposites that create balance when used correctly. This idea of yin and yang is the base for all movement. Yin and yang is used to describe how opposite forces are used together in the natural world to give rise to each other in turn. Yin literally means the shady place and Yang literally means the sunny place. "Yin is usually characterized as slow, soft, insubstantial, diffuse, cold, wet, and tranquil. It is generally associated with the feminine, birth and generation, and with the night. Yang, by contrast, is characterized as hard, fast, solid, dry, focused, hot, and aggressive. It is associated with masculinity and daytime." (Delza 1985, p 2) Yin and Yang coexist, so therefore one cannot exist without the other. This idea of opposites working together

to create balance is very apparent in all styles of dance. Not only is this idea helpful to dancers emotionally but physically as well. The push and pull of limbs help to create balance and calmness within the body, while the push and pull of different energies help to create balance within the soul. When discussing emotional equilibrium, Delza goes into detail in explain the yin and yang features of balance.

Structure regulates the body's dualities by balancing the yin-yang elements with their form, direction, mass-line, tempo variations, and space-designed geometrical patterns. When all elements are counter-poised in proper proportion and are therefore cooperating in space and time, we can be assured that the physical certainty will produce emotional equilibrium and mental ease. (Delza 1985, p. 160)

The yin-yang elements when used together create a perfect balance within both the body and mind. This ease and satisfaction is a feeling that dancers strive for. Finding this yin-yang element within the body is difficult within itself, but once found allows one's mind and body to be completely working together as one. Yin and Yang have a direct affect on not only the physical aspects of the body but also the emotional sides of a dancer. If a dancer is living an emotional balanced life it is seen through their dancing. If their life for any reason, permanent or temporarily, is out of balance that too is seen directly through their dancing. It is not only very important for a dancer to have a stable and balanced physical body, but it is also just as important, if not more important, for a dancer to have a stable and balanced sense of self and mind. The functions of the mind and the body are both equally important in determining a dancer's success and passion. When these two things, mind and body, are working as one, that person is in complete harmony with themselves.

Full body awareness is something that is difficult to gain but is possible through different techniques. One very important element of awareness and harmony is breath. Being in attendance with breath the mind is able to concentrate on the body and be one with the body. This process is when ultimate relaxation is present. Allowing energy to flow through the body with each breath creates lightness.

Drawing energy from this infinite pool allows the body to feel rejuvenated and refreshed. Building this awareness of energy creates intention behind movement and lets a person's body move around more freely in their body and in the body of others. In an article titled Full Body Awareness written by Robert Morgen, he discusses intention and awareness of energy in terms of everyday people in their everyday life. Energy is moved with intention and everything is energy. Our thoughts, our actions, our beliefs, everything around us and everything we see, feel, hear, think and do is energy. Intention is what we do with that energy. Morgen states that "we are all connected in a vast energy pool that encompasses everything that is, was and will be." It doesn't matter whether a person believes in it or can feel it; they still have the ability to affect it. Morgen goes on to discuss intention and energy in a way that people can relate to. He uses examples of a negative person versus a positive person.

How many times have you seen a person with a negative attitude who continually draws more negative reactions to himself? He's broadcasting his intentions through his attitudes with the result that he becomes a human "crap magnet," drawing in all the negative feelings, emotions and experiences. The other side of this is the continually positive person who always approaches everything from a positive attitude. (Morgen 2007)

Morgen is not trying to state that everything goes the desired way, but just that even the bad times provide fuel for growth, and those bad experiences should be taken as a lesson to improve one. Just as our thoughts can subconsciously influence energy, they can also move energy around in the body. Energy follows thought, so when a person thinks about moving energy then it will actually go where that person sends it. Energy moves in a spiral and at its own speed so it is important for a person to have awareness and intention in and about their movement. It is a beautiful thing when a person's energy, awareness and intent are all in perfect harmony.

This awareness of balance and self-satisfaction is one that people strive for and rarely ever meet, especially in the world that we are growing up in today. Having a strong sense of self determines

how human beings live their lives. Being attentive to the mind and body creates facilities where people can grow and learn both in and outside of themselves. It is the awareness of the body's structure that allows one to attain physical balance and emotional harmony.

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DANCE PERSPECTIVES ESSAY - RUBRIC
STUDENT: Megan Bostwick

Prof. Judith Scalin and Kristen Smiarowski
 Loyola Marymount University

Fulfillment of the Assignment	Excellent	Good	Adequate	Below Adeq.	Absent
Author creatively brings together ideas from texts and source materials dance classes, core classes and elective classes.	X				
Essay is written in a scholarly voice and successfully reveals the writer's point of view.	X				
Author cites an appropriate number of sources in-text for this length essay and properly constructs a variety of ways to cite sources in the text.	X				
Essay presents the topic in a fresh, clever, explorative and/or inquisitive way.		X			
Personal significance of the topic is evident.	X				

Crafting of Ideas					
Paragraph one and the beginning of the essay capture the reader's attention and guide the reader to want to read more.			X		
Thesis is easily identifiable, insightful, sophisticated and crystal clear. Connects well with paper title.	X				
Author uses enough details to clearly make a statement, unfold a purpose and support the thesis of the paper.	X				
Author uses primary source information to strengthen each point.	X				
Paragraphs are well-structured so they have a focus and topic sentence.			X		
Pacing of the essay is well-crafted and keeps the reader engaged and eager to continue reading.				X	
The essay is organized, revealing an idea that is complete, connected and explored in-depth.		X			
Excellent transitions from point to point and paragraph to paragraph.				X	
Author describes authors, professors, dances, places, times, dates, books and ideas, representing them with appropriate detail, accuracy and sufficient information so that reader understands the source and concept.	X				
The body of the paper is organized so that the concepts evolve into a clear conclusion. The conclusion pulls together the main ideas, topics and primary text(s) employed in the paper in a meaningful way.		X			

Mechanics					
Sentence structure, conventions of grammar and diction are excellent.				X	
Essay is spell-checked and contains minimal to no spelling errors.	X				
Essay includes correct use of punctuation and of APA citation style.	X				
Reference list is sufficient: it includes at least one primary text and cites original sources for knowledge from LMU courses.	X				
Essay conforms in everyway to format requirements.	X				

Deadlines Met: First Meeting with Kristen (Sept. 19th) : __YES__
 First Draft Due Date (Oct. 14th) : __YES__
 First Draft Meeting: __YES__

Key work

- You've done a considerable amount of research!

Body and Mind in Harmony

1

12/12/08
1:28pm

Megan Bostwick

December 10, 2008

Senior Thesis

- paper needs editing for clarity. Sometimes it's grammar word usage (or mis-use). Sometimes it's too wordy.

- long quotes get predictable. find ways to cite differently throughout paper.

Body and Mind in Harmony

Understanding the connection between body and mind, and how the two work to develop movement, are two important ideas when discussing dance and performing phrase work. When one fully understands the body and mind connection, harmony is introduced. *A strong connection between the body and mind is important for a dancer because this association allows for awareness of the body's structure to attain both a physical balance and emotional harmony.* (This balance can be both an emotional balance as well as, the obvious, physical balance) Together these three ideas of the body, mind and harmony in dance, create a solid, expansive facility to produce phrase work and allow for emotional exploration. Understanding of the physical body as well as the emotional understanding of the body allow for the dancer feel what they are doing and understand their physical limitations. Mabel Elsworth Todd (1937), in her book title The Thinking Body states that,

To attain conscious control of the structural balance of the human body, we must know its component parts, their relationships, and the forces acting upon and within them. We must understand its materials and their functions and behavior. Understanding the mechanical principles of weight support which apply alike to animate and inanimate structures must be a part of this knowledge. (p. 23)

Keeping complete awareness does a key component in not only knowing how the body fits together but also when working with factors outside of the body, such as gravity. Being responsive to things outside of one's control lets the dancer be that much closer to perfect harmony both inside and outside of the body.

Dancers are asked to perform movement that the body was not meant to do. This strain that dancers put on their body combined with the pressure of gravity, and one's unawareness of balance, is

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the perfect remedy for an injury. Injuries and carelessness come when dancers don't understand how to work with bodies and the weight that gravity adds. Gravity is a powerful force that can be both a positive and negative addition for dancers. If a dancer doesn't know how to use gravity to their advantage and how to control gravity while dancing it can lead to serious injuries. In The Thinking Body Todd (1937) discusses how gravity and motion work both for and against one another. She writes that,

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Through experience man has learned that unless he combines his materials in certain ways his structures will fail to meet the stresses thrown upon them by the interacting forces exerted by weights which push or pull upon them. In the human body it is the same: the postural pattern is that of many small parts moving definite distances in space, in a scheme perfectly timed, and with the exact amount of effort necessary to support the individual weights and to cover the time-space-movement. (p. 22)

The stress from gravity that is put on a person while standing erect is nowhere near the stress that is put on a dancer's body by gravity. Putting the body in a position where the bones aren't in alignment requires the muscles to take over to support the bones. It becomes easy for a person to engage, or "overwork," the wrong muscles when an understanding over the balance within their body is not present. Although always present one is able to control how their body moves through gravity using the strength within one's body. It is possible to both embrace gravity and to control gravity. Embracing gravity comes natural to almost all human beings; it is the controlling of gravity that requires much more knowledge. Understanding and being able to control gravity comes with a deep connection to the body, mind and harmony. To completely control gravity one must have a superb understanding of balance both within their body as well as how the gravity that is present is pushing and pulling on their body. The understanding of gravity and being able to control that gravity by using the body and mind is achieved through complete harmony.

gravity

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The mind goes hand in hand with the idea of knowing one's body. It requires mindful thinking to fully understand the body. Understanding the mind goes deeper than knowledge. In the book titled, T'ai Chi Ch'uan: Body and Mind in Harmony, Sophia Delza (1985) writes, "mind, the constant principle in activity, is concerned with the conduct of the body both for the body's sake, and for its own superior development." (p. 161) The way of the mind is best described with reference to t'ai-chi ch'uan. In t'ai-chi the mind is thought of as tranquil power. Acting "with" the mind brings a state of awareness to both attention and appreciation of the act being performed. It is the mind that indicates that it is possible to not only improve one's facilities, but also attain a higher level of consciousness and perception. The mind directs the body to function with perfection to the physical and mental body. The mind observes and reacts; responds and directs; evaluates and leads; and initiates and experiences. The mind serves itself in the process by augmenting its own potential powers and never remaining at the same level of ability. The mind may seem to move from place to place without doing anything, but it is able to function by using clear, direct energy. It is the ever-present attention that is the prevailing element that

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It is the idea of harmony that brings the body and mind together, as well as harmony that allows for balance in movement. One form of movement that brings together mind, body and harmony is T’ai Chi Ch’uan. The effects of the body on the mind and the mind on the body are apparent in everyday life. The art of exercise goes far back into Chinese history where the mind is the dominate factor in total body development. T’ai Chi Ch’uan dates back to C.E. 1000 and

It is a style that concentrates on harmonious self-development with the philosophical as well as psychological aspects emphasized. It has as its goal the achievement of health and tranquility by means of a ‘way of movement’: a technique of moving slowly and continuously, without strain, through a varied sequence of contrasting Forms that create stable vitality with calmness, balanced strength with flexibility, controlled energy with awareness. (1985 p. 1-2)

In T’ai Chi Ch’uan the body is divided into two sections. The upper body, the torso and head, is yin, and the lower body, the pelvis and legs, yang. Each part, the yin and yang, push and pull to find complete balance between the forces of power and lightness. It is these two complete opposites that create balance when used correctly. This idea of yin and yang is the base for all movement. Yin and yang is used to describe how opposite forces are used together in the natural world to give rise to each other in turn. Yin literally means the shady place and Yang literally means the sunny place. “Yin is usually characterized

as slow, soft, insubstantial, diffuse, cold, wet, and tranquil. It is generally associated with the feminine, birth and generation, and with the night. Yang, by contrast, is characterized as hard, fast, solid, dry, focused, hot, and aggressive. It is associated with masculinity and daytime.” (1985, p 2) Yin and Yang coexist, so therefore one cannot exist without the other. This idea of opposites working together to create balance is very apparent in all styles of dance. Not only is this idea helpful to dancers emotionally but physically as well. The push and pull of limbs help to create balance and calmness within the body, with the push and pull of different energies help to create balance within the soul.

Structure regulates the body’s dualities by balancing the yin-yang elements with their form, direction, mass-line, tempo variations, and space-designed geometrical patterns. When all elements are counter-poised in proper proportion and are therefore cooperating in space and time, we can be assured that the physical certainty will produce emotional equilibrium and mental ease. (1985, p. 160)

The yin-yang elements when used together create a perfect balance within both the body and mind. This ease and satisfaction is a feeling that dancers strive for. Finding this yin-yang element within the body is difficult within itself, but once found allows one’s mind and body to be completely working together as one. Yin and Yang have a direct affect on not only the physical aspects of the body but also the emotional sides of a dancer. If a dancer is living an emotional balanced life it is seen through their dancing. If their life for any reason, permanent or temporarily, is out of balance that too is seen directly through their dancing. It is not only very important for a dancer to have a stable and balanced physical body, but it is also just as important, if not more important, for a dancer to have a stable and balanced sense of self and mind. The functions of the mind and the body are both equally important in determining a dancer’s success and passion. When these two things, mind and body, are working as one, that person is in complete harmony with themselves.

References

- Delza, Sophia. (1985). T'ai Chi Ch'uan: body and mind in harmony. State University of New York Press; Albany.
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- Wei-Ming, Tu. (1996). Confucian Thought: Selfhood as Creative Transformation. State University of New York Press; Albany.

This awareness of balance and self-satisfaction is one that people strive for and rarely ever meet, especially in the world that we are growing up in today. Having a strong sense of self determines how human beings live their ^{lives} life. Being attentive to the mind and body create facilities where people can grow and learn both in and outside of themselves. It is the awareness of the body's structure that allows one to attain physical balance and emotional harmony.

Nice job
pulling together
your research to
a meaningful
conclusion

TABLE OF CONTENTS

Course Summaries-Reflections_____	Pages 1-4
Dance Perspectives Essay (<i>Body and Mind in Harmony</i>)_____	Pages 5-15
Pilates Final Essay (<i>Awareness</i>)_____	Pages 16-22
Resumes_____	Pages 23-27
Aesthetic Statement_____	Pages 28-30
Moving to a City_____	Pages 31-42
Auditions_____	Page 31
Housing_____	Pages 32-36
Dance Studios_____	Pages 37-38
Pilates Studio_____	Pages 39-42

Fundamentals of Dance Composition I and II:

- Speaking about dance
- Learning to view dance in an academic way
- Started learning about the choreographic process
- Elements of dance (Time, Space, and Energy)
- Investigate silence
- Investigate role of music in dance
- Process of group choreography
- Improvisation
- Learned to built community
- Revision of work
- How to accept coaching

Dance Styles and Form:

- Investigate the choreographic process
- We learned how to create phrases of movement
- We learned how to alter these phrases of music through repetition, tempo, levels (low, medium, high), etc.
- We learned how to create movement through words and by telling stories
- We learned how every movement has a meaning and is all done for a reason

Advanced Composition: N/A

Laban Movement Analysis:

- We learned how to notate using Laban movement analysis
- We learned how to use Laban to create movements/phrases
- We learned how to analyze movement and phrases in a different way
- We learned how to use Laban Movement analysis to obtain a deeper understanding of our movement and how it all goes together
- We broke down each aspect of Laban to help us with improvisation as well as choreography

Music for Dance/Drumming:

- To obtain and understanding of basic principles drumming
- To learn how to count and subdivide notes
- A better understanding of rhythmic patterns and phrases
- Practice keeping time, or tempo
- Able to hear music in a better way
- Understand the connection between the dance and the music
- Obtain the ability to learn, analyze and execute rhythmic patterns
- Develop musical and rhythmic clarity and phrasing

To Dance is Human: Dance, Culture and Society:

- We learned about dance through different cultures
- We had speakers come in to discuss their culture and society and how dance relates to them

- We were able to discuss things that were important to us, to allow a safe community within the classroom
- We learned how different cultures and societies effect people differently and give people different interpretations on life and dance

Dance History:

- We learned about different dances that have affected dance even today
- We watched videos to help us interpret dances and see what was going on at that time
- We learned to analyze dance
- We learned to understand dance in a different way depending on the era it was performed
- We learned about different amazing dancers and choreographers that were around before our time, and watched videos of them performing or their pieces

Kinesiology I and II:

- We learned about the chemistry of the body
- We learned where everything is in the body, to give us a better understanding of what we are moving and how the joint is able to move
- We learned terminology regarding anatomy and kinesiology to give us a better vocabulary
- We performed exercises and came up with exercise plans to help us adapt this knowledge to our bodies
- We learned about the spine because of its central structural and functional role in movement
- We discussed different students struggles through movement and worked as a class to come over with exercises to benefit that student
- We learned about bones in general and how they are made up
- We learned about the nervous system and how that affects the body
- We briefly discussed nutrition and how that affects out body and our dancing

Principles of Teaching:

- We learned about the four cornerstones of dance; Dancing and performing, Creating and composing, knowing history, culture, and context, and analyzing and critiquing.
- We learned the Eight-Step plan, that shows integrations of the four dance education cornerstones
- We learned how to meet National Standards in Dance Education
- We learned how to integrate dance with arts education in a way that makes them clear and distinct
- We learned what a program should encompass for the dance specialist and the K-12 students

Dance as Social Action: N/A

Philosophy of Arts: (Pirates, Revolutionaries and Runaways)

- Knowledge of the history of the circum-Caribbean
- We learned about buccaneers, Pirates, Maroons, Haitian Revolutions, the Golden Age
- Wrote a final paper on one of the above topics; Jamaican Maroons through Dance and Music was the title of my paper
- Deeper understanding and knowledge of events in history that aren't as glorified and even sometimes completely overlooked

Improvisation: N/A

Ballet:

- We learned to recognize and evaluate the importance of proper placement/alignment, and core stability as the fundamental base for classical technique
- We learned how to understand individual body limitations and the importance of a healthy approach to rotation/turn-out
- We learned how to explore many different methods of working the foot and understanding the importance of the foot while grounding
- I developed awareness of the whole body moving through space initiated by the core and not the limbs
- I was able to develop a skill of inner focus by feeling the subtle movements of the body without relying on telling the body how to move
- I learned to develop an understanding the mind/body connection

Modern:

- We learned how to move from a grounded pelvis and with awareness of the body's center of gravity
- We learned how to integrate the breath as an essential component to movement and dynamics
- Obtained an understanding of the functionality of the plie and using it effectively in the movement sequences
- Utilizing different body organizations to clarify transitions and improve movement efficiency
- Learned about moving in and out of the floor proficiently and executing various inverted positions
- We learned how to dance with awareness of all body parts in space
- Learned about implementing the use of focus as an integral part of technique and performance
- We learned about dancing with increased accuracy of interpretation and execution of movement sequence
- Learned about executing clear movement choices in performance
- Learned about expressing discipline and commitment in training practices

Jazz:

- We learned how to pick up phrase work quickly
- We learned various styles of dance to keep our bodies and dancing versatile
- We learned terminology to help us better our vocabulary
- We learned combinations that were challenging and relevant to the class work
- We learned about different styles of dance and what is needed of us to go out into the "working world"

World Dance: (Dance of Africa)

- Learned songs and African chants
- Touched on the History of these dances and songs
- Learned intricate dances and African steps
- Gained an understanding of how these dances can be altered based on different influences and how different cultures and African communities have different variations of these songs and dances

Tap:

- We learned how to subdivide and count notes

- We obtained a better understanding of rhythmic patterns and phrases
- We learned how to keep time and tempo
- We learned how to hear the music better and for rhythms to match or work with the music
- We obtained a better understanding of the connection between the dance and the music

Yoga and Dance Conditioning:

- We learned how to separate the body and mind
- We learned basic mat Pilates
- We learned about the importance of breath
- We learned different poses and how to fight the body to sustain those poses
- We learned how to challenge ourselves through these poses in ways most of us hadn't been challenged

Pilates:

- Learned to isolate subtle muscular groups and verbally engage in discussion about particular body mechanics
- Learned how to use the reformer and what the different aspects of it do for one's body
- We learned how to isolate injuries or troubled spots to make them easier to find and fix
- We learned how to create movement on the reformer to strengthen our bodies
- I was able to learn how to use the reformer to strengthen my core which in the end has taken tension off of my hip flexors and overall helped my dancing

Megan Bostwick

Body and Mind in Harmony

Understanding the connection between body and mind, and how the two work to develop movement, are two important ideas when discussing dance and performing phrase work. *A strong connection between the body and mind is important to understand movement, because this association allows for awareness of the body's structure to attain both a physical balance and emotional balance.*

This balance can be both an emotional balance as well as, the obvious, physical balance. Together these three ideas of the body, mind and harmony in dance, create a solid, expansive facility to produce phrase work and allow for emotional exploration. Understanding of the physical body as well as the emotional understanding of the body allow for a person feel what they are doing and understand their physical limitations. Mabel Elsworth Todd (1937), in her book title The Thinking Body states that,

To attain conscious control of the structural balance of the human body, we must know its component parts, their relationships, and the forces acting upon and within them. We must understand its materials and their functions and behavior. Understanding the mechanical principles of weight support which apply alike to animate and inanimate structures must be a part of this knowledge. (p. 23)

Keeping complete awareness does a key component in knowing how the body fits together. Awareness is also an important aspect when dealing with factors outside of the body, such as gravity. Allowing the body to be responsive to occurrences outside of its control permits the body to be aware of the harmony both inside and outside of the body.

Dancers are asked to perform movement that the body was not meant to do. This strain that dancers put on their bodies combined with the pressure of gravity, and a person's unawareness of balance, is the perfect recipe for an injury. Injuries and carelessness come when dancers don't understand how to work with bodies and the weight that gravity adds. Gravity is a powerful force that

can be both a positive and negative addition for dancers. If a dancer doesn't know how to use gravity to their advantage and how to control gravity while dancing it can lead to serious injuries. In The Thinking Body Todd (Todd 1937) discusses how gravity and motion work both for and against one another. She writes that,

The laws of gravitation and of motion were derived through the observation of falling bodies. Through experience man has learned that unless he combines his materials in certain ways his structures will fail to meet the stresses thrown upon them by the interacting forces exerted by weights which push or pull upon them. In the human body it is the same: the postural pattern is that of many small parts moving definite distances in space, in a scheme perfectly timed, and with the exact amount of effort necessary to support the individual weights and to cover the time-space-movement. (p. 22)

The stress from gravity that is put on a person while standing erect is nowhere near the stress that is put on a dancer's body by gravity. Putting the body in a position where the bones aren't in alignment requires the muscles to take over to support the bones. It becomes easy for a person to engage, or "overwork," the wrong muscles when an awareness of the balance within their body is not present. With gravity being always present, a person is able to control how their body moves through gravity using the strength within their body. It is possible to both embrace gravity and to control gravity. Embracing gravity comes natural to almost all human beings; it is the controlling of gravity that requires much more knowledge. Understanding and being able to control gravity comes with a deep connection to the body, mind and harmony. To completely control gravity one must have a superb understanding of balance both within their body as well as how the gravity that is present is pushing and pulling on their body. The understanding of gravity and being able to control that gravity by using the body and mind is achieved through complete harmony.

A dancer's goal is to train their body to be able to perform their art for as long as possible. For a dancer, knowing how their body works with gravity and what muscles to fire when, is key to understanding their body as a whole, which will, in the end, give them a longer performing life. Having this knowledge of the body is not obtained through the outside world but rather from inside the body itself. Understanding the muscles is another key to understanding the body. In The Thinking Body (Todd 1937) discusses muscle tone and its importance by describing how the tissues and muscles work within the body.

Tissue tone is of great importance in posture and support, and the tone of our muscles moreover largely conditions our bodily endurance, since muscles do not fatigue so readily when their tone is properly maintained. The explanation seems to be that the constant slight contraction is not due to a shortening of all the fibers at once in any given part, but rather that the muscle fibers work in relays. For this reason, muscle is not being fatigued by its inherent tone. Normally, tonus to some degree is always present. (p. 31)

In life people tend to fall into a habitual way of moving. People move automatically through life and unless something of significance approaches, they tend to not pay attention to what their body is actually doing. Habitual movement can also be very present in some dancers. There is a sense of repetition in dance that can make it easier for dancers to fall into this pattern of moving. With a deeper understanding of muscle tone and where movement is initiated from comes both an active mind and body. Even subtle movements come from initiation of the muscles or tissues. To become truly in tune with one's body, one should be able to, at any moment, find the initial sensation that begins a reflex. Todd elaborates on this idea of initiation and the importance of knowing where movement comes from. When discussing the kinesthetic consciousness of human beings Todd (Todd 1937) states that,

We are unconscious of most of the small movements involved in posture and locomotion.

Usually we are not aware of the initial sensation that starts the reflex or of the movement that

completes it. This is true both of movements resulting from exteroceptive sensations and from the proprioceptive sensations. A vast number of these are habitual, that is automatic, though they may have been evident to consciousness at some period...impulses activate muscles, and muscles move bony levers in orderly fashion according to the mechanical laws of leverage. Our object should be to know more of the fundamental principles upon which these operations are based, so that we may facilitate freedom and economy of effort and motion. (p. 33).

Most dancers tend to move through this stage of the impulses and right onto the actual phrase. It is important to at least acknowledge the initiation and, if need be, spend time investigating it. A conscious understanding of the body should be of utmost importance in any dancer's life. Their body is their art and therefore time should be taken to understand and utilize all aspects of their art. Along with the body, the mind is another important aspect of movement that people tend to overlook.

Balance and rhythm complement energy and relaxation. There is a balance in rhythm as well as a rhythm within balance. At one end of the movement spectrum there is balance which is associated with dynamic stillness. At the other end of the movement spectrum there is rhythm is associated with dynamic movement. Even though balance and rhythm are at opposite sides of the movement spectrum they are intrinsic to each other. Sandi Spaulding (2005), the author of Meaningful Motion put it perfectly when she said that "balance and rhythm operate in a symbiotic duality of movement. We must have the body in movement before we can 'feel' balance; and we must have the body in a state of balance before we can experience rhythm." (pg 75) When describing body balance Spaulding states that

Body balance, by implication, always brings together two opposing directions without losing its own indigenous sensation of movement. In the case of 'relaxed-energy' and 'energetic-relaxation', a double duality is brought together into a single dynamic esthetic and primary image. Also, in 'resting up' energetically and 'resting down' weightlessly, the body is organically instructed, through direct image, to experience body balance. (pg 75)

Although body balance is applied in these ways stated by Spaulding, body balance can also be applied as either a semi-direct, indirect, or inspirational image. Although the balances within the body are, to most people, are inherent, it is important to understand how the body reacts to different images and forces put on it. Being well aware of one's whole self, allows for a strong connection between the mind, the body and spirit, which create a perfect balance throughout.

The mind goes hand in hand with the idea of knowing one's body. It requires mindful thinking to fully understand the body. Understanding the mind goes deeper than knowledge. In the book titled, T'ai Chi Ch'uan: Body and Mind in Harmony, Sophia Delza (1985) writes, "mind, the constant principle in activity, is concerned with the conduct of the body both for the body's sake, and for its own superior development." (Delza 1985 p. 161) The way of the mind is best described with reference to t'ai-chi ch'uan. In t'ai-chi the mind is thought of as tranquil power. Acting "with" the mind brings a state of awareness to both attention and appreciation of the act being performed. It is the mind that indicates that it is possible to not only improve one's facilities, but also attain a higher level of consciousness and perception. The mind directs the body to function with perfection to the physical and mental body. The mind observes and reacts; responds and directs; evaluates and leads; and initiates and experiences. The mind serves itself in the process by augmenting its own potential powers and never remaining at the same level of ability. The mind may seem to move from place to place without doing anything, but it is able to function by using clear, direct energy. It is the ever-present attention that is the prevailing element that prevents the body from acting mechanically and automatically. (Delza 1985, p. 161-162). Delza (1985) states that, "the Chinese do not separate heart and mind by individual words: their one word *hsin* for heart and mind implies that each has an effort on the other, positively or negatively, and does not act separately. For the Chinese, 'to lose the soul of the mind' is to be greatly frightened." (Delza 1985 p. 163) It is in the philosophy (Delza 1985) of t'ai-chi ch'uan that says that,

The greater power for man's development lies in the consciousness of the mind which produces heart calmness; the heart must listen to the mind; it is possible to become exceedingly sensitive to the most fleeting of emotional reactions; the mind, in 'minding all', protects the body from destroying itself emotionally and falling into a rut of unproductive habits. (p. 163).

The mind does not function on a one-track road but rather has a continuous way of sticking to the immediate of any situation. It is the mind's nature to always be ready and awake. The mind evaluates to the most minute of changes and relays that effort to the body. As the mind directs, the body follows. It is the mind that processes great depths of change and adaptation with insight to one's potentiality. (Delza 1985, p. 162-163). This idea of the body and mind go deep into Confucian thought. Confucian thought believes that one's own existence is through the body and mind. Without the body and mind nothing can be found and one's humanity can never be realized. Mencius is a Confucian philosopher that insists on the fundamental distinction between inability and unwillingness. Mencius acknowledges the differences in influences on human beings. He does however refuse to allow that the inability of learning to be human is not readily available to every member of the human community. Personal knowledge is an authentic way to genuine communication as well as to deep self-understanding. In the book titled Confucian Thought: Selfhood as Creative Transformation, Tu Wei-Ming (Wei-Ming 1996) writes that "it is the thinking (ssu) that can free us from the limitation of the small body." (Wei-Ming 1996 p.72) This is a way of thought that incorporates not only the heart and mind but also the body. It is a holistic and integrated way of learning. Mencius (Wei-Ming 1996) observes that "if we first establish the great body in us, then the small body cannot overcome it. It is simply this that makes a great person." (p. 72). The Confucian hsin, meaning heart-mind, integrates the emotive aspects of human life with other dimensions of self-development. Mencius (Wei-Ming 1996) "considers the fulfillment of the 'bodily design' the highest manifestation of self-cultivation." (p. 23). Tao, meaning the Way, is all-embracing fulfillment. The Way is never a static category and signifies something external and objective.

The Way is a process, a movement, and a dynamic unfolding of the self as a force for personal, social and cosmic transformation. Mencius says that we do not achieve humanity by simply being alive. We must cultivate ourselves so that we fully understand the human possibilities that are inherent in our nature. (Wei-Ming 1996).

It is the idea of harmony that brings the body and mind together, as well as harmony that allows for balance in movement. One form of movement that brings together mind, body and harmony is T'ai Chi Ch'uan. The effects of the body on the mind and the mind on the body are apparent in everyday life. The art of exercise goes far back into Chinese history where the mind is the dominate factor in total body development. T'ai Chi Ch'uan dates back to C.E. 1000 and

It is a style that concentrates on harmonious self-development with the philosophical as well as psychological aspects emphasized. It has as its goal the achievement of health and tranquility by means of a 'way of movement': a technique of moving slowly and continuously, without strain, through a varied sequence of contrasting Forms that create stable vitality with calmness, balanced strength with flexibility, controlled energy with awareness. (wei-Ming 1985 p. 1-2)

In T'ai Chi Ch'uan the body is divided into two sections. The upper body, the torso and head, is yin, and the lower body, the pelvis and legs, yang. Each part, the yin and yang, push and pull to find complete balance between the forces of power and lightness. It is these two complete opposites that create balance when used correctly. This idea of yin and yang is the base for all movement. Yin and yang is used to describe how opposite forces are used together in the natural world to give rise to each other in turn. Yin literally means the shady place and Yang literally means the sunny place. "Yin is usually characterized as slow, soft, insubstantial, diffuse, cold, wet, and tranquil. It is generally associated with the feminine, birth and generation, and with the night. Yang, by contrast, is characterized as hard, fast, solid, dry, focused, hot, and aggressive. It is associated with masculinity and daytime." (Delza 1985, p 2) Yin and Yang coexist, so therefore one cannot exist without the other. This idea of opposites working together

to create balance is very apparent in all styles of dance. Not only is this idea helpful to dancers emotionally but physically as well. The push and pull of limbs help to create balance and calmness within the body, while the push and pull of different energies help to create balance within the soul. When discussing emotional equilibrium, Delza goes into detail in explain the yin and yang features of balance.

Structure regulates the body's dualities by balancing the yin-yang elements with their form, direction, mass-line, tempo variations, and space-designed geometrical patterns. When all elements are counter-poised in proper proportion and are therefore cooperating in space and time, we can be assured that the physical certainty will produce emotional equilibrium and mental ease. (Delza 1985, p. 160)

The yin-yang elements when used together create a perfect balance within both the body and mind. This ease and satisfaction is a feeling that dancers strive for. Finding this yin-yang element within the body is difficult within itself, but once found allows one's mind and body to be completely working together as one. Yin and Yang have a direct affect on not only the physical aspects of the body but also the emotional sides of a dancer. If a dancer is living an emotional balanced life it is seen through their dancing. If their life for any reason, permanent or temporarily, is out of balance that too is seen directly through their dancing. It is not only very important for a dancer to have a stable and balanced physical body, but it is also just as important, if not more important, for a dancer to have a stable and balanced sense of self and mind. The functions of the mind and the body are both equally important in determining a dancer's success and passion. When these two things, mind and body, are working as one, that person is in complete harmony with themselves.

Full body awareness is something that is difficult to gain but is possible through different techniques.

One very important element of awareness and harmony is breath. Being in attendance with breath the mind is able to concentrate on the body and be one with the body. This process is when ultimate relaxation is present. Allowing energy to flow through the body with each breath creates lightness.

Drawing energy from this infinite pool allows the body to feel rejuvenated and refreshed. Building this awareness of energy creates intention behind movement and lets a person's body move around more freely in their body and in the body of others. In an article titled Full Body Awareness written by Robert Morgen, he discusses intention and awareness of energy in terms of everyday people in their everyday life. Energy is moved with intention and everything is energy. Our thoughts, our actions, our beliefs, everything around us and everything we see, feel, hear, think and do is energy. Intention is what we do with that energy. Morgen states that "we are all connected in a vast energy pool that encompasses everything that is, was and will be." It doesn't matter whether a person believes in it or can feel it; they still have the ability to affect it. Morgen goes on to discuss intention and energy in a way that people can relate to. He uses examples of a negative person versus a positive person.

How many times have you seen a person with a negative attitude who continually draws more negative reactions to himself? He's broadcasting his intentions through his attitudes with the result that he becomes a human "crap magnet," drawing in all the negative feelings, emotions and experiences. The other side of this is the continually positive person who always approaches everything from a positive attitude. (Morgen 2007)

Morgen is not trying to state that everything goes the desired way, but just that even the bad times provide fuel for growth, and those bad experiences should be taken as a lesson to improve one. Just as our thoughts can subconsciously influence energy, they can also move energy around in the body. Energy follows thought, so when a person thinks about moving energy then it will actually go where that person sends it. Energy moves in a spiral and at its own speed so it is important for a person to have awareness and intention in and about their movement. It is a beautiful thing when a person's energy, awareness and intent are all in perfect harmony.

This awareness of balance and self-satisfaction is one that people strive for and rarely ever meet, especially in the world that we are growing up in today. Having a strong sense of self determines

how human beings live their lives. Being attentive to the mind and body creates facilities where people can grow and learn both in and outside of themselves. It is the awareness of the body's structure that allows one to attain physical balance and emotional harmony.

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AWARENESS

BASI Pilates Certification Final

Megan Bostwick
2009

Understanding the connection between body and mind, and how the two work together, are important ideas when discussing and developing movement. When a person fully understands the connection between the body and the mind, balance is introduced. *A strong connection between the body and mind is important to understand movement, because this association allows for awareness of the body's structure to attain both a physical balance and emotional balance.* Together these three ideas of the body, mind and balance create a solid, expansive facility to produce movement and allow for emotional exploration. Understanding of the physical body as well as the emotional understanding of the body allow for a person to feel what they are doing and understand their own physical limitations. Mabel Elsworth Todd (1937), in her book The Thinking Body states that,

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Keeping complete awareness of one's structure is a key component in not only knowing how the body fits together but also when working with factors outside of the body such as gravity. Being responsive to things outside of one's control allows a person to be that much closer to perfect balance both inside and outside the body.

Gravity is a powerful force that can be both a positive and negative addition when performing exercises. Having control and balance within the body is important when executing Pilates exercises, to rehabilitate and prevent injuries. In The Thinking Body Todd (1937) discussed how gravity and motion work both for and against one another. She writes that,

The laws of gravitation and motion were derived through the observation of falling bodies.

Through experience man has learned that unless he combines his materials in certain ways his

structures will fail to the stresses thrown upon them by the interacting forces exerted by weights which push or pull upon them. In the human body it is the same: the postural pattern is that of many small parts moving definite distances in space, in a scheme perfectly timed, and with the exact amount of effort necessary to support the individual weights and to cover the time-space-movement. (pg 22)

When the body is taken out of its structural alignment, gravity can put stress on different muscles and bones that can bring pain and discomfort to a person. Putting the body in a position where the bones aren't in alignment requires the muscles to take over to support the bones and balance the body. It becomes easy for a person to engage, or "overwork", the wrong muscles when an understanding of this balance is not present. It is possible for a person to control how their body moves through gravity and to use gravity to their advantage. Having awareness and control of gravity is done by having an understanding of the balance both within their body as well as how gravity is pushing and pulling the body. Along with gravity, there is a rhythm within movement that is crucial in understanding balance.

Balance and rhythm complement energy and relaxation. There is a balance in rhythm as well as a rhythm within balance. At one end of the movement spectrum there is balance which is associated with dynamic stillness. At the other end of the movement spectrum there is rhythm is associated with dynamic movement. Even though balance and rhythm are at opposite sides of the movement spectrum they are intrinsic to each other. Sandi Spaulding (2005), the author of Meaningful Motion put it perfectly when she said that "balance and rhythm operate in a symbiotic duality of movement. We must have the body in movement before we can 'feel' balance; and we must have the body in a state of balance before we can experience rhythm." (pg 75) When describing body balance Spaulding states that

Body balance, by implication, always brings together two opposing directions without losing its own indigenous sensation of movement. In the case of 'relaxed-energy' and 'energetic-relaxation', a double duality is brought together into a single dynamic esthetic and primary

image. Also, in 'resting up' energetically and 'resting down' weightlessly, the body is organically instructed, through direct image, to experience body balance. (pg 75)

Although body balance is applied in these ways stated by Spaulding, body balance can also be applied as either a semi-direct, indirect, or inspirational image. Although the balances within the body are, to most people, are inherent, it is important to understand how the body reacts to different images and forces put on it. Being well aware of one's whole self, allows for a strong connection between the mind, the body and spirit, which create a perfect balance throughout.

CASE STUDY

Name: Lexie Burnham

Age: 21

Limitations: Lack of flexibility in the low back and lack of pelvic floor strength

Rehabilitation treatments: Pilates conditioning program (below)

CONDITIONING PROGRAM

- Warm Up
 - Cadillac Warm Up Series
 - Mini Roll-Ups
 - Mini Roll-Ups Oblique
 - Roll-Up Top Loaded
- Foot Work
 - Reformer Foot Work
 - Parallel Heel
 - Parallel Toes
 - V Position Toes
 - Open V Heels
 - Open V Toes
 - Single Leg Heel
 - Single Leg Toes
- Abdominal Work
 - Reformer Abdominal Work
 - Hundred Prep
 - Coordination
 - Double Leg (Abdominals legs in straps)
 - Teaser Prep (Long box series)
- Hip Work
 - Reformer Hip Work
 - Frog

- Back Extension
 - Reformer Back Extension
 - Breaststroke Prep (Long Box Series)
 - Pulling Straps 1 (Long Box Series)
 - Pulling Straps 2 (Long Box Series)
- Rest Position

REASON FOR PROGRAM AND DESIRED RESULTS

I chose to focus more on Pilates exercises that included subtle lower abdominal work as well as exercises that required Lexie to find the balance within her body. By incorporating lower abdominal exercises she will hopefully be able to feel and use her lower abs and pelvic floor which will relieve the stress that she feels in her lower back because of lack of flexibility and core strength in that area. By first using exercises to help develop core strength I am hoping that Lexie will use that strength in her core to maintain balance in her body while performing more difficult exercises. I have also chosen exercises that utilize Lexie's extremities to require her to find balance and maintain balance to perform the exercises. "Balance within the body is maintained when the center of mass is over the base of support. Balance can be broken down into static balance and dynamic balance." (pg 108 Meaningful Motion) I have incorporated both static balance as well as dynamic balance within this program. Dynamic balance is balance while movement occurs. A person can be considered to have dynamic balance while moving but staying upright. Static balance occurs when a person is not moving. Even though to an observer, the person appears to be not moving there is subtle small movement within the body happening. The Pilates exercises within BASI Pilates all include both static and dynamic balance. I have chosen specific exercises for Lexie's conditioning program, that include a strong sense of balance as well as exercises that will help benefit her limitations. With Lexie's limitations being weak lower abdominals and pelvic floor as well as a lack of flexibility in her lower back, I tried to incorporate exercises that allowed Lexie to feel and engage her lower abdominals and pelvic floor without putting too much pressure on her lower back. Incorporating a strong idea of balance into this conditioning program I am hoping that Lexie will not only

benefit in her lower abdominals, pelvis floor and lower back, but also receive full body awareness by keeping the idea of balance throughout every exercise.

CONCLUSION

Throughout this research paper I have found that the awareness of balance and self satisfaction is one that people strive for and rarely ever meet especially in the world that we are growing up in today. Having a strong sense of self determines how human beings live their lives. Being attentive to the mind and body creates facilities where people can grow and learn both in and outside of themselves. It is the awareness of the body's structure that allows one to attain physical and emotional balance.

Megan Bostwick
May 2, 2009
Aesthetic Statement

Looking back on my time spent at LMU, I am full of fear, relief, anxiety but most of all excitement for what is to come. For the majority of my life dance has been the driving force behind my passion for life. I have learned, grown, fallen, failed and succeeded at LMU and I wouldn't take back a single experience, because it is those situations that have made me into the person that I am today. When I first entered LMU I felt very single-minded when it came to dance. Although I enjoyed watching various styles of dance and could appreciate the movement, my knowledge and understanding of the true beauty behind the art was lacking. Since my time at LMU the style that I feel most fulfilled and beautiful performing is still jazz, lyrical and contemporary. The fluidity and dynamics of the movement touches my soul and I get to a point where I am fully engaged and appreciative of every gesture. The larger more dynamic forms of these styles of dance are also ones that I find incredibly fascinating, however my ability to get lost in this movement come with greater difficulty. One style of dance that I especially enjoy and appreciate watching is the strength and grace of modern dance. I would definitely not say that modern dance is a style that I excel at, but it is one that I have grown to love and be incredibly grateful for. Being at LMU has taught me a lot about being thankful and has made me aware of and see dance in a whole new light. Leaving LMU I don't feel single-minded at all, but rather ready to embrace and excel in all aspects of entertainment. While training in Pilates and completing my certification program my outlook on various aspects of my life and the lives of others has completely changed. I have also had a passion to movement and express myself, thoughts and ideas through that movement. After completing LMU and my senior thesis I have found that movement isn't only something that I just enjoy doing, but I feel that it is the most important aspect to a healthy and fulfilling life. Having this new way of observing movement and performing has changed my life. I feel that my passion for dance has opened doors to other aspects of the entertainment industry as well. I have

always loved to perform, move and create art through dance and realizing that that fire within me will never fade, I have been inspired to observe and attempted other aspects of entertainment. One aspect that I find exhilarating and enthralling is stunt work. Using the knowledge that I have gained about my body and my surrounding, I have a strong drive to open as many doors as I can. It has become clear to me that dance is and always will be my life and my passion but I will not only stop there. Dance has opened so many doors for me. The open-mindedness and appreciation that I have gained through dance has motivated and stimulated my heart and mind to learn and try all that I can. Movement is something that I find beautiful and encouraging. There are obvious styles of dance such as jazz, hip-hop and tap that I love to watch because of the exciting and uplifting energy that they provide, but I find the beautiful, calm/aggressive, sometimes subtle movements of modern, ballet, and lyrical to be just as enthralling and dazzling. LMU has changed the way I view myself and people in a positive way. It was the encouragement and support from the faculty that inspired me but it was my own self determination that kept me going. I have changed as a person since being at LMU and I owe that to the faculty and the long lasting friendships that I have made along the way. Leaving here is one of the most difficult things because I feel that my heart is still here. My love for dance will only grow and my open heart and mind to learn will develop that much more. Dance is a beautiful art that only a handful of people are lucky enough to experience. I have learned how fortunate I am to have a passion and life for an art that is so pure and beautiful and one that I will never take for granted. The way my heart has matured and expanded since I have been here is a beautiful feeling and has kept me inspired to learn. The heart of a dancer is one that only a dancer can understand. It's hard to put into words experiences from dancing with the people you love and admire most. I am so excited to the journey that is to come; because I know that not only dance will be the greatest part of the journey, but also that I have a family at LMU that will never diminish. Motivation, inspiration and love have all been given to me by many people at LMU and I am forever grateful. I love movement and expression through that art, and I know that love

will never change. I came to LMU as a single-minded jazz dancer and I am leaving LMU with an open heart to all aspects of the entertainment industry and that to me is amazing.



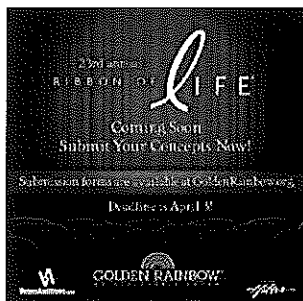
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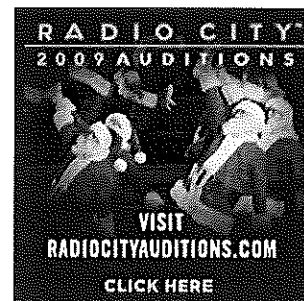


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
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
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
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
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
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
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

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

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
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
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
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Body In Mind

PILATES STUDIO

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[ABOUT](#)

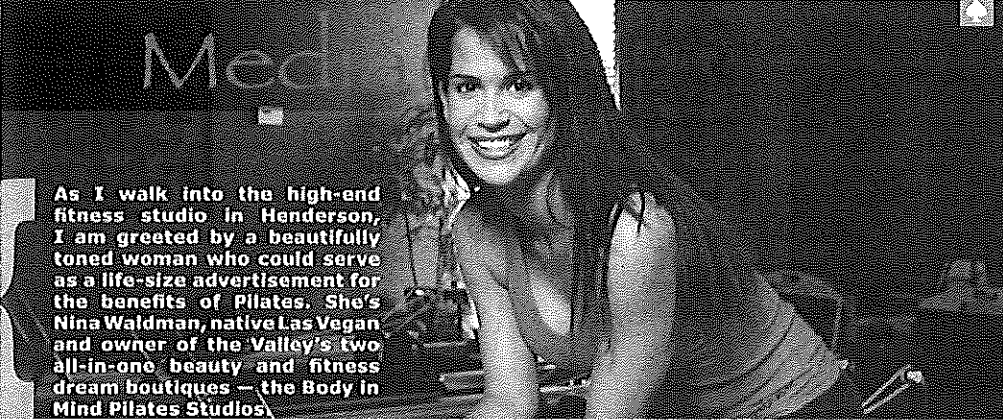
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As I walk into the high-end fitness studio in Henderson, I am greeted by a beautifully toned woman who could serve as a life-size advertisement for the benefits of Pilates. She's Nina Waldman, native Las Vegas and owner of the Valley's two all-in-one beauty and fitness dream boutiques – the Body In Mind Pilates Studios.

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IN THE NEWS



Body In Mind Radio Ad 1



Body In Mind Radio Ad 2



944 - Your Inner Diva

NINA WALDMAN WANTS TO BALANCE YOUR BODY IN MIND - MARCH 2006

BY SHAYNA NACKONEY PHOTOGRAPHY BY BRIAN BROWN

As I walk into the high-end fitness studio in Henderson, I am greeted by a beautifully toned woman who could serve as a life-size advertisement for the benefits of Pilates. She's Nina Waldman, native Las Vegas and owner of the Valley's two all-in-one beauty and fitness dream boutiques-the body in Mind Pilates Studios. I'm excited and a little nervous. I'm taking my first private Pilates class from the fitness diva, and I don't quite feel loose, sexy or confident. Waldman's class is about to change all of that.

She leads me over to this funky looking (and at first, slightly intimidating) machine call the Reformer. We go through a variety of exercises on this crazy, yet effective contraption. Waldman continually emphasizes that I should keep engaging my abdominals. Pulling my belly button towards my spine throughout the duration of each exercise was more challenging than I had anticipated. I entered Waldman's studio with what I thought to be a pretty sufficient Olympic-level athletic background, but nonetheless, my tummy was in full trembling mode during the classes Pilates exercise "the hundred".

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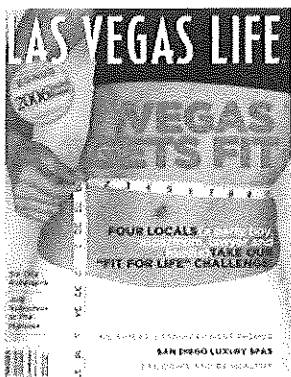
215 South - Testing Boundaries

Nina Waldman has set out to test boundaries and use exercise regimes on the verge of mainstream, where inhibitions are checked at the door and "sore muscles" take on a new meaning. Waldman was introduced to Pilates when her husband, former UNLV Runnin' Rebel H Waldman, injured his back and took up Pilates for rehabilitation. The Waldmans moved to Israel for nearly five years when her husband was playing in pro basketball leagues overseas. Out of boredom, Nina Waldman opened the first Body in Mind Studio. The couple grew tired of the lifestyle and moved back to their native Las Vegas. Nina Waldman then created two Body in Mind Beauty and Fitness Boutique locations in her hometown. In Henderson, Body in Mind can be found at 8925 S. Pecos Road, Ste. 13A.

Pilates is a form of resistance training that strengthen the core of the muscles in the abdomen, lower back, hips, inner thighs and backside with slow stretches and fluid movement. "You're sore in a pleasing way. It's invigorating, not exhausting," says Waldman, 32. "Most clients who dreaded going to the gym look forward to going to Pilates."

Waldman's next idea, at first, made some women cringe. But, in reality, the newest additions-cardio striptease and pole dancing- were brought in to improve self esteem along with a low-impact, fun exercise experience.

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Las Vegas Life Magazine - Strength In Numbers

JANUARY 2006

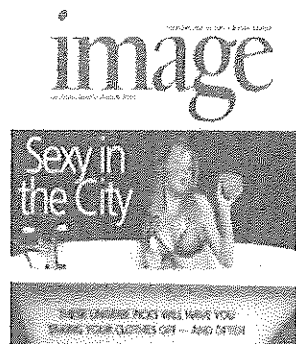
BY VALERIE BEHR

On your backs. Heels on the bar, toes pointing outward. Long arms, broad shoulders. Good. Now extend your legs. Exhale, down. Inhale, up. That's it. Again."

Standing in the middle of her dimly lit studio, Nina Waldman gently directs us through a series of Pilates movements. Her manner is at once dance instructor, physical therapist and fitness coach, her toned physique a walking advertisement for her two Body in Mind beauty and fitness boutiques. "Controlled movement," she reminds us.

As I focus on my breath and the burn in my calves, I glance across the room at the four other women in class. Just eight weeks ago, we all—save one—had been the epitome of the term "sedentary." Not fat, mind you, but unfit. Most of us hadn't exercised in months, some even years. Yet here we were keeping pace with Nina's snapping fingers, anticipating the once-complicated moves and looking like Pilates pros.

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Southwest View - Pilates Instructor Exercises Clients' Body, Mind In Studio

JULY 2005

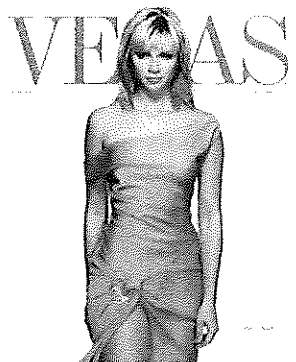
BY MARIA PHELAN

When southwest Las Vegas resident Nina Waldman decided to open Body in Mind Pilates Studio in the Henderson area, she wanted to give her clients an all-in-one fitness and beauty experience. So Waldman included a cardio room and Aestheticians' rooms in the boutique and studio she opened almost two months ago.

In addition to offering Pilates instruction on mats and machines and Pilates for Golf, a class designed to correct swing faults caused by muscular imbalances and physical limitations, Waldman incorporated cardio classes including X-Treme Boxing with Romeo Romero, sports conditioning, yoga and plyometrics.

"For this studio, I just tried to listen to what my clients wanted," Waldman said. "I wanted to take the sweaty grime out of it, and I had a lot of clients that told me they loved Pilates but they wanted to incorporate some cardio too, so I added cardio classes. I had clients who didn't want to have to go all over the place to go to the gym and then for facials, so I added the aestheticians."

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VEGAS Magazine - "Desert Patrol" The People who make Las Vegas

NINA WALDMAN FLEX APPEAL - FEBRUARY 2004

As Owner of the Body In Mind Pilates Studio, Nina Waldman is at the cutting edge of the country's fastest growing exercise phenomenon. The 30-year-old Las Vegas native opened her first studio in Jerusalem, Israel, where her husband was playing pro basketball. Upon their return to Las Vegas three years ago, she opened Body In Mind, now located inside Gold's Gym on West Sahara Avenue.

Waldman contracts 11 instructors at the thriving full-service studio, which offers state-of-the-art equipment and various private and group classes. Body In Mind has clients of all ages, and Waldman says that Pilates—which strengthens the entire body and enhances flexibility—can be especially beneficial for the older and less mobile.

It's also catching on among athletes, many of whom she has helped to achieve new levels of performance. She proudly notes that her husband's team in Israel won a championship after she began training them in Pilates; here in Las Vegas, the Durango High School volleyball team has won back-to-back state titles since working with her.

"You haven't experienced Pilates until you've experienced it at Body In Mind," she's fond of saying, and her rapidly growing client list—which also includes local luminaries such as City Councilman Michael Mack and Susan Molasky, wife of luxury real estate developer Irwin Molasky—serves as proof.

But the ultimate proof lies in the physiques she has helped to transform. "We take really good care of our clients," she says, "and their bodies reflect that."

and that's why everyone is saying "I LOVE PILATES!"



Fun & Fit - Pilates For Pregnant Women

APRIL 2002

Pilates instructor advises pregnant women to consider Pilates, but suggests they consult their doctor first. When Sheila Stuart became pregnant four months ago she decided not to give up her weekly Pilates sessions. Stuart, who began taking Pilates in June 2001, said that unless her doctor says otherwise, she is going to continue Pilates classes until she has her baby this August.

Stuart is a client at Nina Waldman's Body In Mind Pilates studio, which relocated in January to Gold's Gym on 4720 W. Sahara Avenue.

Pilates is a series of controlled movements engaging the body and mind, performed on specifically designed exercise apparatus and should be supervised by extensively trained teachers. The method is tailored to meet the needs of each individual, and it focuses on total body conditioning by building strength and flexibility.

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The Jerusalem Post - Aligning Your Future

THE PILATES METHOD STRETCHES YOU INTO SHAPE - 1999

BY GREER FAY CASHMAN

Fitness enthusiasts will go to extraordinary lengths to fuel their passion. But few would go as far as Meira Eliash-Chain and Nina Waldman. When Meira couldn't find an outlet in Jerusalem that featured her favorite form of exercise, she opened a Pilates studio with partner, Nina Waldman which they called Body In Mind.

Waldman, a Personal Trainer for over 4 years, moved from Las Vegas to Jerusalem when husband, H Waldman signed with Hapoel Jerusalem Basketball Team. When partner, Meira Eliash-Chain hired Nina Waldman as her Personal Trainer, Nina was introduced to the Pilates Method and returned to Jerusalem after completing her certification in the Pilates Method back at the University of Nevada at Las Vegas. Once she was certified, it was simply a matter of time before the Pilates Method took hold in Jerusalem.

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